

BULLETIN OF
THE ART INSTITUTE OF CHICAGO
VOLUME IV JANUARY, 1911 NUMBER III

In the middle pages of this Bulletin (pages 41 to 44) will be found the programme of successive exhibitions, lectures, etc., to be held at the Art Institute this season. That portion of the Bulletin may easily be detached and preserved separately.

JANUARY EXHIBITIONS.

With the reception of January 3, a number of special exhibitions of unusual interest will be opened. The memorial collection of paintings, sketches, drawings and decorations by the late Walter Shirlaw is one of the most important of these. Mr. Shirlaw was distinguished as one of the ablest American painters of the generation which included La Farge, Whistler, Wyant and Homer Martin. His work covers a wide range of subjects, and his mural paintings, while not numerous, are of particular value in that they show the methods and ideas of a strong pioneer in this field. Mr. Shirlaw was elected to the National Academy in 1888, and his genre pictures have been familiar in the eastern exhibitions for many years; he is represented, though perhaps not adequately, in our permanent collection.

At the same time, a special exhibition of paintings by George Hitchcock, formerly of Chicago, but now of Holland, will be opened. Mr. Hitchcock is best known in Chicago by his picture, "Holland Flower Girl," which has hung for some time in the Stickney room; for his "Last Moments of Sappho," which

has been in the Institute for several years as a loan from the Chicago Tribune; and for his beautiful study of a tulip field which was included in the Potter Palmer Loan Collection.



LOUIS BETTS—APPLE BLOSSOMS
Purchased by the Friends of American Art for the permanent collection of the Art Institute of Chicago, 1910

last summer. He is a painter of great ability, whose recent work will be seen here for the first time on this occasion, as he has not contributed to the passing exhibitions for the last few years.

The exhibition of works by Mr. John C. Johansen and his wife, Myrtle McLane Johansen, brings a number of very interesting

portrait and figure arrangements, as well as landscapes and sketches from Venice and other foreign cities. Mr. and Mrs. Johansen were both students of the Art Institute, but have spent most of their time during the past seven years painting abroad and in the east. Mr. Johansen is represented in the Municipal Gallery by a landscape, "October Sere and Gold," which was the first purchase made by the Municipal Art League for the local collection.

Mr. Carl Eric Lindin, of Hull House, Chicago, brings a collection of landscapes, many of them in twilight moods, representing the work of the past three years. Many of the pictures were executed during a prolonged visit to Sweden, and some are American in motif.

Mr. Arthur B. Davies, formerly a student of the Art Institute, but now a resident of New York, and a member of "The Eight," brings an exhibition of his dreamy and symbolic pictures. Mr. Davies' work is notable as following an early Italian manner, artistically combined with the elements of a modern imagination, in a time when painting is for the most part devoted to naturalistic methods.

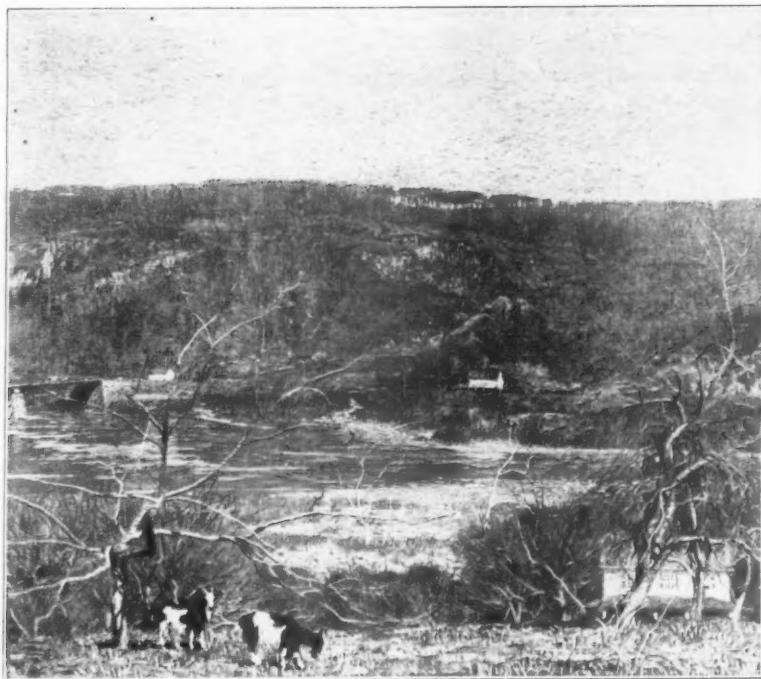
A special exhibition of American Etchings, under the management of the Chicago Society of Etchers, will be hung at the same time with the foregoing. As there has not recently been such an exhibition, the best known etchers in the country have responded generously, and the collection will be one of uncommon interest and character. Proofs have been received from Church, Pennell, Parrish, and many others, as well as from the members of the local society. It is believed that so inclusive a showing will give an excellent opportunity for the study of the work in this art now being done in America.

SOROLLA EXHIBITION COMING

An important exhibition of works by the distinguished Spanish painter, Joaquin Sorolla y Bastida, will be opened in the Art Institute February 14, and will continue until March 12. The pictures will be for the most part new work, much of it done since the remarkable success of his exhibition in New York two years ago. The series of large paintings dealing with the life of Columbus will be included, and there will be many examples of the artist's brilliant painting of sunlit Spanish beaches, and the various and characteristic phases of Spanish life for which he is so celebrated.

Probably no foreign painter exhibiting in America ever aroused greater public interest than Sorolla. His swift, dashing technique, conquering with ease the most unusual difficulties in the rendering of light and color, as well as in the suggestion of rapid movement and living form; and the variety and spontaneity of his subjects, both combine to bring him into the highest favor. Most of his works are evidently painted in the open, and are vibrant, sparkling renditions of sunlight. He does not, however, confine himself to this technical success, but applies it to interesting and sympathetic themes; children and young people playing in the surf, or running in the wind along the water's edge; fishermen beaching their boats, men and oxen splashing through the clear water and out upon the sand; scenes of the plaza and market, vivid with moving figures; in fact, all the gayety of a fine outdoor life which the modern painter with the utmost facility in his medium knows how to bring home to the spectator.

Of the works to be included in the exhibition here very little is known as yet, beyond the fact that the past two summers have been



DANIEL GARBER—HILLS OF BYRAM

Purchased by the Friends of American Art for the permanent collection of the Art Institute of Chicago, 1910

spent by the painter in his open air studio by the seaside at Valencia in painting for this exhibition. The pictures will be shown here for the first time in America, and there is every reason to believe that the general public, as well as the circle of those who are more specially interested in art matters, will be deeply interested. Señor Sorolla is expected to be here at the time of the exhibition, and it is hoped that he will take the occasion to criticise the work of students in the school, in accordance with his promise made two years ago, which he was unfortunately prevented from fulfilling.

SOME RECENT ACCESSIONS.

Among the recent accessions in the permanent collection is a work of Leon Dabo, a contemporary American painter, called "The Lawn Party," presented by Dr. F. W. Gunnsalus. The permanent collection has also received four paintings from the collection of Charles W. Fullerton, presented by Miss Martha S. Hill, the subjects and artists being as follows: "The Orange Vender," by Will H. Low; "Venetian Square," by Felix Ziem; "A Cow," by Emile van Marcke; and "Cattle in Field," by M. F. H. de Haas.

THE AUTUMN EXHIBITION.

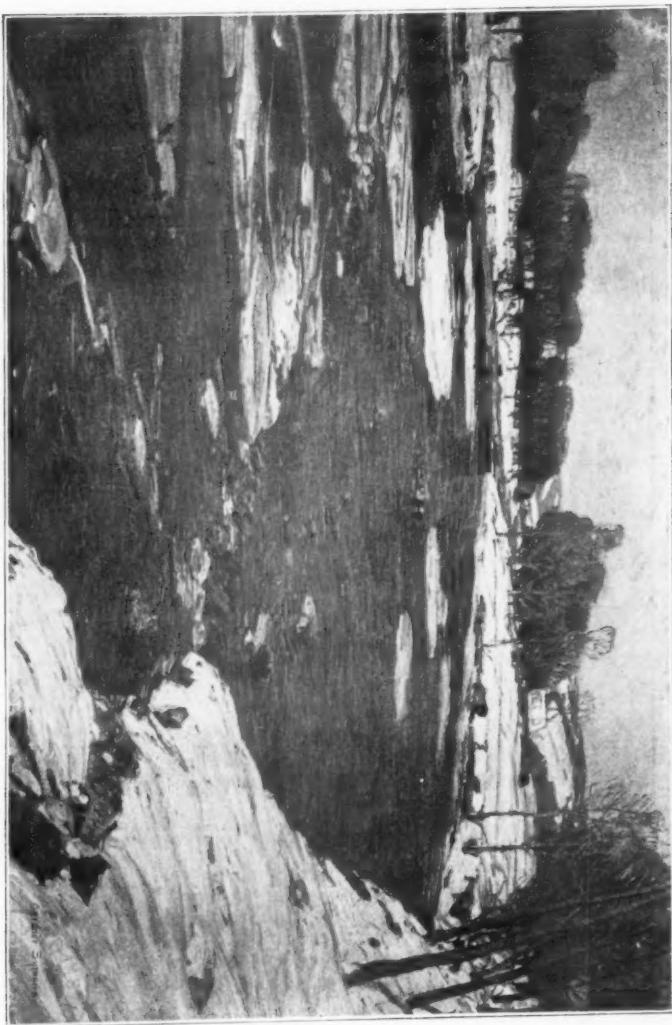
With the reception of October 18 the Annual Exhibition of Oil Paintings and Sculptures by American Artists was opened. The collection, numbering 244 pictures and 17 pieces of sculpture, was generally considered more important than any preceding annual exhibition. Some of the pictures were invited from Paris, some from Eastern exhibitions, and some were accepted by a jury, of which the members were Frank W. Benson, Ben Foster, Gardner Symons, John H. Vanderpoel, and Ralph Clarkson. The unusually high standard required by this jury occasioned a certain amount of comment among artists; and unfortunate and inexact rumors concerning the exhibition brought some protests from the artists residing abroad. These protests were answered by a signed statement from the Director, and met a further response in the list of pictures painted abroad which were bought from the exhibition, both by private collectors and in behalf of the Art Institute.

The Potter Palmer gold medal, with the accompanying prize of one thousand dollars, was awarded for the first time, and was given to W. Sargeant Kendall for his attractive child picture, "Alison." The Norman Wait Harris silver medal and first prize went to Willard L. Metcalf, for his winter landscape, "Icebound;" and the second Harris medal and prize to Henry Salem Hubbell for his large canvas, a dashing figure arrangement called "The Departure." The Martin B. Cahn prize for the best picture by a Chicago artist was awarded to Frederic Clay Bartlett for his "Gray Day in a Court." An honorable mention, carrying with it an award of one hundred dollars, was given to William Wendt for his landscape, "The Silence of Night."

Aside from these prizes and medals, eight pictures were honored by being purchased for the permanent collection of the Institute by the Friends of American Art. This list includes some of the finest works in the exhibition, and the acquisition of them is a matter for the heartiest congratulation. The following pictures were thus purchased; "Sunlight," by John W. Alexander; "Apple Blossoms," by Louis Betts; "The Hills of Byram," by Daniel Garber; "Icebound," by Willard L. Metcalf; "The Idlers," by Karl Anderson; "Christmas Eve," by Harry Van der Weyden; "Winter Sun," by Gardner Symons; and "A Rainy Day," by Frank W. Benson. Three of these pictures had taken honors at the Carnegie Exhibition last spring—"The Idlers," "Apple Blossoms," and "Hills of Byram."

Among other notable works in the exhibition may be mentioned seven landscapes by Ranger; a group of portraits by Hubbell; a large and important canvas by Tanner, entitled "Behold, the Bridegroom Cometh;" a group of nudes painted out of doors by Frieseke; characteristic landscapes by Redfield, Schofield and Birge Harrison; three serious groups by Gari Melchers; and other works of mark too numerous for individual mention.

The increase in the value and consequence of the prizes and honors may be held partly responsible for the value of the exhibition, and still more attraction may be ascribed to the large purchasing fund of the Friends of American Art. These influences seem likely, in the next few years, to establish the Annual Exhibition as one of the most important in the country, and to give the Institute the first choice among the new works of American artists.



GARDNER SYMONS.—THE WINTER SUN

Purchased by the Friends of American Art for the permanent collection of the Art Institute of Chicago, 1910

THE DECEMBER EXHIBITIONS

The galleries devoted to passing exhibitions were occupied, from December 6 to December 22, by a number of collections representing different artistic media. The largest of these shows was the Annual Exhibition of Art Crafts, comprising original designs for decorations, and examples of craftsmanship embodying artistic design. The catalogue listed more than fourteen hundred works, and comment on special features is impossible. The elaborate showing of tapestries from the Herter looms was notable, and the exhibit of potteries by M. Taxile Doat and Mrs. Robineau of University City, St. Louis, attracted much attention; these items, as well as many smaller exhibits of individual work, made clear the fact that the standard of the art crafts in America is rising rapidly, especially in the matter of finish and workmanlike technique. The Alumni Association of Decorative Designers was prominent in the management of the exhibition.

Two individual exhibitions of paintings were shown at the same time with the art crafts, one by Mr. Henry Rankin Poore of Orange, New Jersey, and one by Miss Jane Peterson of Elgin, Illinois. Mr. Poore's work, divided into the seasons of autumn, winter and spring, showed carefully studied moods of landscape, many of them composed with figures. The prevailing motifs were bare and rocky hill slopes, and the light effects of approaching storm with men and oxen working in the fields.

Miss Jane Peterson, who has been a pupil of Arthur Dow, Brangwyn, Sorolla, and other modern masters, showed a gallery filled with large and frequently brilliant sketches, many of them from Venice, Spain, Algiers—in fact, all the most bizarre and picturesque

sketching grounds of the old world. Her impressions are vivid, and the manner of handling dashing in the extreme.

The Atlan Club showed numerous examples of ceramic painting, much of it individual and appropriate in design, and all showing a very high standard in execution.

A joint exhibition of the Photo Pictorialists of Buffalo, and the Chicago Photo Fellows completed the list of December exhibitions.

The close of the loan collection of pictures owned by Mrs. Potter Palmer, occasioned a re-hanging of the galleries in the south range, and two of the smaller rooms were hung with American works from the permanent collection, including some new purchases of the Friends of American Art. These rooms show something of the interest which will soon be seen in the representation of American paintings in the permanent collections.

The Friends of American Art have purchased the group, "The Solitude of the Soul," by Lorado Taft, and have ordered it carved in marble. The group, in the original plaster, has been in the Institute for several years, as a loan from the sculptor, and has been deservedly popular with connoisseurs and the public. It is a work which should gain much in artistic quality through the rendering in marble, and the decision of the Friends to purchase it has met with great satisfaction.

The Antiquarian Society, in co-operation with the Colonial Dames, is planning an exhibition of interesting specimens of old silverware, to be shown in the Antiquarian Room late in January. There will be a lecture by Mr. W. K. Cowan on the exhibition, which is being gathered from various private collections.

LECTURES AND LECTURERS.

Mr. Edwin Howland Blashfield, the distinguished mural painter of New York, will deliver a lecture entitled *The Evolution of a Mural Painter*, as a special lecture February 7.

Mr. Blashfield is represented in the Art Institute by a number of beautiful drawings, studies for single figures in his large and important decorations; he is also known as a writer on art matters, his "Italian Cities," written in collaboration with Mrs. Blashfield, showing a delightful intimacy with the history of painting. His lecture, having to do with the increasingly vital subject of mural painting in America, from the point of view of one who is doing large and significant work in this field, should be of the greatest value.

Dr. George Kriehn of New York, known as the translator of the authoritative work, Muther's "History of Painting," and as a lecturer on art subjects at Columbia University, will speak on Rembrandt van Rijn.

Another lecturer who has not been heard here is Dr. Huebsch, art critic, of New York, who will speak on Rodin. Dr. Huebsch comes highly recommended by Mr. Edward Howard Griggs.

Notice has already been given of the special course of six lectures, Thursday afternoons beginning January 19, by Miss Stella Skinner, University Guild Lecturer on Principles of Art, Northwestern University. Miss Skinner's course will take up the historic styles and periods of furniture in relation to the modern home. These lectures will be fully illustrated and should prove most useful to persons who are interested in decoration, architecture and furnishing of the home, and in art crafts.

Dr. Frank W. Gunsaulus, President of Armour Institute of Technology, is too well known in Chicago to need any mention here.

Fräulein Stolle, who has often been heard in the Art Institute in former seasons, returns with her beautifully colored slides of the works of the old masters. Her subject will be, "From Mediaeval to Modern Art," showing the progress of centuries.

- (1) The Last Supper, ending with the Last Supper by Von Gebhardt, living artist.
 - (2) Phases of Judas Iscariot's life, before the betrayal and after the deed.
 - (3) St. Francis preaching to the birds, by Giotto, ending with St. Anthony preaching to the fishes, by Böcklin.
 - (4) Annunciation Angels, Coronation Angels and other Angels.
 - (5) Allegorical subjects.
 - (6) Introduction of landscape by early artists, ending with modern examples.
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Mr. Henry Rankin Poore, of Orange, New Jersey, delivered a series of lectures on Pictorial Composition in Fullerton Hall during December. The lectures were attended with interest by many students, as well as by the members. Mr. Poore is the author of a well known book on the subject of Composition.

Mr. John H. Vanderpoel, who came from St. Louis to deliver his course of lectures on the Drawing and Construction of the Figure, was taken suddenly and seriously ill, and will probably be unable to complete the course this season. Mr. Vanderpoel's many friends will be happy to learn that he is recovering his health, and that he will soon be able to return to his work at the Peoples' University.

ACCESSIONS TO THE LIBRARY.

The library has been unusually fortunate recently in its acquisitions, both of books, and of photographs and lantern slides. During the three months ending November 30, 1910, many valuable gifts have been received, several important books purchased, and the architectural department has been enriched by the permanent loan, from Armour Institute of Technology, of a number of monumental works on architecture, 27 volumes in all. Mr. Getty has sent several books of travel and a large collection of photographs, more detailed mention of which will be made in a separate article on the Photograph Collection. Other donors are Miss Ellen C. Alexander, The Art Association of Indianapolis, Mrs. Edward E. Ayer, The Carnegie Institute, Pittsburg, Mr. Fritz von Frantzius, Mr. C. P. Gruppé, Mr. Floyd R. Mechem, Mr. J. Pierpont Morgan, Mr. Martin A. Ryerson, Mrs. John B. Sherwood, and Stengel & Company, Dresden, Germany.

Among the more important books added are the following:

ARCHITECTURE.

- Cyclopedia of architectural illustration. 5 v. n. d. (Lent by Armour institute of technology.)
- Fritsch, K. E. O.—Denkmäler deutscher Renaissance. 4 v. 1891. (Lent by Armour institute of technology.)
- Gagarin, Gr. Gr., *prince*—Collection of byzantine and ancient Russian ornament, collected and drawn by Prince Gr. Gr. Gagarin. 1887. (Lent by Armour institute of technology.)
- Gailhabaud, Jules—L'architecture du V^e au XVII^e siècle et les arts qui en dépendent . . . 4 v. 1890. (Lent by Armour institute of technology.)

Gailhabaud, Jules—Monuments anciens et modernes. 4 v. 1870. (Lent by Armour institute of technology.)

Guichard, E.—Les tissus anciens. 1878. (Lent by Armour institute of technology.)

Heiden, Max—Motive. Sammlung von Einzelformen al'er Techniken des Kunstgewerbes als Vorbilder und Studienmaterial. n. d. (Lent by Armour institute of technology.)

King, T. H.—Study book of mediaeval architecture and art. 4 v. 1868.

Letarouilly, Paul—Le Vatican et la basilique de Saint-Pierre de Rome. Alphonse Simil, ed. 2 v. 1882. (Lent by Armour institute of technology.)

Revoil, Henry—Architecture romane du midi de la France. 3 v. 1867-1874. (Lent by Armour institute of technology.)

Ruprich - Robert, V.—L'architecture normande aux XI^e et XII^e siècles en Normandie et en Angleterre. 2 v. n. d. (Lent by Armour institute of technology.)

Sachs, E. O., and Woodrow, E. A.—Modern opera houses and theatres. 3 v. 1896-1898.

PAINTING.

Berlin photographic co.—Raeburn. 12 photographavures. 1910.

Brinton, Christian, comp.—Masterpieces of American painting. 1910. (Berlin photographic co.)

De Groot, C. Hofstede—Catalogue raisonné of the works of the most eminent Dutch painters of the 17th century. v. 3. 1910.

Finberg, A. J.—Turner's sketches and drawings. 1910.

Hamel, Maurice—Corot et son oeuvre. 2 v. 1905.

(Continued on page 45)

ANNOUNCEMENT

THE ART INSTITUTE OF CHICAGO

EXHIBITIONS, LECTURES, MUSICALES, ETC., FOR THE REMAINDER OF THE SEASON OF 1910-11

EXHIBITIONS

In addition to the important permanent exhibition of pictures and other objects in the museum, the following special exhibitions will be held during the season. The exhibitions are usually opened by receptions of greater or less importance.

The following Exhibitions have already been held :

October 18 to November 27—Annual Exhibition of American Oil Paintings and Sculpture.

November 15 to November 30—Annual Exhibition of the Atlan Club of Chicago.

December 6 to December 22—(1) Annual Exhibition of Art Crafts.

(2) Annual Exhibition of the Chicago Ceramic Association.

December 6 to December 27—(1) Exhibition ; Photo Pictorialists of Buffalo, etc.

(2) Special Exhibition of Paintings by Henry Rankin Poore.

(3) Special Exhibition of Paintings by Miss Jane Peterson.

REMAINDER OF SEASON 1910-11 :

January 3 to January 22, 1911—(1) Special Exhibition of Paintings by George Hitchcock, formerly of Chicago, now of Holland.

(2) Special Exhibition of Paintings by Carl Eric Lindin of Chicago.

(3) Memorial Exhibition of Paintings, Drawings and Decorations by Walter Shirlaw, deceased, formerly of Chicago.

(4) Exhibition of American Etchings under the management of the Chicago Society of Etchers.

(5) Special Exhibition of Paintings by John C. Johansen and M. Jean McLane Johansen, formerly of Chicago, now of New York.

(6) Special Exhibition of Paintings by Arthur B. Davies, formerly of Chicago, now of New York.

January 17 to February 19—Exhibition of the models for the proposed Goethe monument in Chicago.

January 31 to February 26—Annual Exhibition of works of Artists of Chicago and Vicinity; under the joint management of the Art Institute and the Municipal Art League of Chicago.

January 26 to February 12—Exhibition of the work of Students of the Royal College of Art, South Kensington, London.

February 14 to March 12—Special Exhibition of Paintings by Joaquin Sorolla y Bastida, consisting of the latest works of the artist, not before exhibited in America.

- March 7 to March 26—(1) Annual Exhibition of the Chicago Architectural Club.
(2) Exhibition of Photographs; Salon of the American Federation of Photographic Societies, under the auspices of the Chicago branch, the Chicago Camera Club.
- April 4 to April 30—(1) Annual Exhibition of the Society of Western Artists.
(2) Exhibition of the New York Society of Illustrators, arranged by the American Federation of Arts.
(3) Exhibition of the Art Students' League of the Art Institute of Chicago.
(4) Special Exhibition of Paintings, Decorations and Drawings, by Kenyon Cox, of New York.
- May 9 to June 7—Annual Exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society.
- June 16 to July 9—Annual Exhibition of work of Students of the Art Institute.

LECTURES IN FULLERTON MEMORIAL HALL

REGULAR TUESDAY AFTERNOON COURSE OF LECTURES AND MUSICALES for Members and Students. In Fullerton Memorial Hall. At 4 p. m., unless otherwise stated. The lectures this year will be at intervals of two weeks.

- REMAINDER OF THE SEASON OF 1910-11: (Tuesdays)
- January 3—Lecture. Mr. Daniel A. Huebsch, New York. "Rodin."
- January 17—Orchestral Concert. By members of the Chicago Orchestra.
- January 31—Lecture. Rev. Frank W. Gunsaulus, Chicago. "The Interpretation of Life in the Art of Music." Illustrated by music by the Quartette of the Central Church.
- February 7 (an extra lecture)—Edwin Howard Blashfield, New York. "The Evolution of a Mural Painter." Illustrated by the stereopticon.
- February 14—Orchestral Concert. By members of the Chicago Orchestra.
- February 28—Lecture. Fräulein Antonie Stolle, Boston, Mass. "From Mediaeval to Modern Art."
- March 14—Orchestral Concert. By members of the Chicago Orchestra.
- March 28—Lecture. Mr. George Kriehn, Ph. D., New York. "Rembrandt van Rijn." Illustrated by the stereopticon.
- April 11—Concert. By the Chicago Amateur Musical Club.

LECTURES UPON THE COLLECTIONS

- Mr. Lorado Taft's course upon "Sculpture, Renaissance and Modern" was finished in December.
- Mr. James William Pattison, painter, Chicago. "Oriental Art, with special reference to the Nickerson Collection." Five lectures, illustrated by the stereopticon and the collections of the Art Institute. Friday afternoons at four o'clock, January 6, 13, 20, 27, February 3. These lectures are a part of a course repeated every two years. For special topics, see page 42.

Mr. Thomas Wood Stevens, Chicago. "Paintings and Painters." Six lectures, illustrated by the stereopticon and by the collections of the Art Institute. Friday afternoons at 4 o'clock, March 3, 10, 17, 24, 31, April 7. For special topics, see page 42.

SPECIAL LECTURE COURSES

Miss Stella Skinner, University Guild Lecturer on Principles of Art, Northwestern University. "Historic Styles and Periods in Furniture, in relation to Modern Homes." Illustrated by the stereopticon. Six lectures; Thursday afternoons at 4 o'clock.

- (1) January 19—Characteristics of the Furniture of the Gothic Period.
- (2) January 26—The Furniture of the Renaissance.
- (3) February 2—French Period Furniture: Louis XIV, Regency, Louis XV.
- (4) February 9—English Period Furniture: Queen Anne, Chippendale.
- (5) February 16—French Period Furniture: Louis XVI, Directory, Empire, "L'Art Nouveau."
- (6) February 23—English Period Furniture: Hepplewhite, Sheraton, English Empire. Furniture in America. Modern tendencies.

COURSE ON ARCHITECTURE

William A. Otis, Architect—"The History of Architecture from the Renaissance to the Present Time." Eighteen lectures; illustrated by the stereopticon. Monday afternoons at four o'clock. January 2, 9, 16, 23, 30; February 6, 13, 20, 27; March 6. These lectures are part of a course repeated every three years. For special topics, see page 42.

THE SCAMMON LECTURES

Mr. Kenyon Cox, artist and author, New York, will deliver the Scammon Lectures during the early weeks of April upon the subject, "The Classic Point of View." Full announcement will be made in the April Bulletin.

SUNDAY AFTERNOON CONCERTS

The Sunday Afternoon Orchestra Concerts—under the auspices of the Philanthropy Department of the Chicago Woman's Club, began Sunday, October 16. Two concerts are given every Sunday afternoon during the winter in Fullerton Memorial Hall, at 3 and 4:15 o'clock. Admission to the hall, ten cents.

FRENCH READINGS

The Alliance Française gives French readings in Fullerton Memorial Hall, from 12 to 1 Saturdays, free to all. During the present season the Central branch of the "Société Nationale des Professeurs Français en Amérique," acting as a committee of the Alliance Française, will manage these readings. Among the readers will be Messrs. Arnoult, Sicard, David, Marty, Baillot, and Mmes. Brugnot and Masduraud.

FIELD MUSEUM LECTURES

The Field Museum of Natural History will give the usual spring course of nine lectures upon Natural Science and Travel upon Saturday afternoons at 3 o'clock, beginning March 4.

BULLETIN OF THE ART INSTITUTE OF CHICAGO.

CALENDAR OF In Fullerton Memorial Hall at 4 p. m. unless otherwise stated.

LECTURES Nearly all illustrated by the stereopticon or otherwise.

Week by Week

January, 1911 Mon. 2nd—W.M. A. OTIS. Architecture; Late French Renaissance.

Tues. 3rd—DANIEL A. HUEBSCH. Rodin.

Fri. 6th—J. W. PATTISON. Japanese Color Block-printing.

Mon. 9th—W.M. A. OTIS. Renaissance Architecture of England.
Fri. 13th—J. W. PATTISON. Oriental Ceramics.

Mon. 16th—W.M. A. OTIS. Renaissance Architecture of Germany.
Tues. 17th—ORCHESTRAL CONCERT. Members of Chicago Orchestra.
Thur. 19th—MISS STELLA SKINNER. Furniture of the Gothic Period.
Fri. 20th—J. W. PATTISON. Oriental Lacquer.

Mon. 23rd—W.M. A. OTIS. Renaissance Architecture of Spain.
Thurs. 26th—MISS STELLA SKINNER. Furniture of the Renaissance.
Fri. 27th—J. W. PATTISON. Japanese Swords and Fittings.

Mon. 30th—W.M. A. OTIS. Modern French Architecture.

Tues. 31st—FRANK W. GUNSAULUS. Life Interpreted in Music.

February Thurs. 2nd—MISS STELLA SKINNER. Furniture, French; Louis XIV and XV.
Fri. 3rd—J. W. PATTISON. Jades and Crystals.

Mon. 6th—W.M. A. OTIS. Modern Architecture of England and Germany.
Tues. 7th—E. H. BLASHFIELD. The Evolution of a Mural Painter.
Thurs. 9th—MISS STELLA SKINNER. Furniture, Eng.; Q. Anne, Chippendale.

Mon. 13th—W.M. A. OTIS. Early Colonial Architecture of America.
Tues. 14th—ORCHESTRAL CONCERT. Members of Chicago Orchestra.
Thurs. 16th—MISS STELLA SKINNER. Furniture, Later French.

Mon. 20th—W.M. A. OTIS. Am. Architecture; Revolution to Centennial.
Thurs. 23rd—MISS STELLA SKINNER. Furniture, Later English and American.

Mon. 27th—W.M. A. OTIS. Am. Arch., Cent'nl to Columbian Exposn.
Tues. 28th—FRAULEIN ANTONIE STOLLE. From Mediaeval to Modern Art.
Fri. 3rd—THOS. W. STEVENS. Painting, English.

Mon. 6th—W.M. A. OTIS. Recent American Architecture.
Fri. 10th—THOS. W. STEVENS. Painting, French.

Tues. 14th—ORCHESTRAL CONCERT. Members of Chicago Orchestra.
Fri. 17th—THOS. W. STEVENS. Painting, Modern Dutch.

Fri. 24th—THOS. W. STEVENS. Painting, German.

Tues. 28th—GEORGE KRIEHN. Rembrandt van Rijn.
Fri. 31st—THOS. W. STEVENS. Painting, Spanish, Italian, Russian, etc.

April Fri. 7th—THOS. W. STEVENS. Painting, American.

Tues. 11th—CONCERT. Chicago Amateur Musical Club.

The Field Museum Lectures, beginning March 4, will continue until April 29.
The Scammon Lectures will be announced in the April Bulletin.

Low, W. H.—Painter's progress. 1910.
Maxwell, William Stirling-Sir—Stories of

the Spanish painters, until Goya. Luis
Carreño, ed. 1910.

Michel, Emile—Great masters of landscape
painting. 1910.

Nolhac, Pierre de—Nattier, peintre de la
cour de Louis XV. 1910.

Vedder, Elihu—Digressions of V. 1910.

SCULPTURE.

Cellini, Benvenuto—Life of Benvenuto Cel-
lini. New version by R. H. H. Cust.
2 v. 1910.

Hill, G. F.—One hundred masterpieces of
sculpture. 1910.

ENGRAVING.

Keppel, Frederick—Golden age of engraving.
1910.

Seidlitz, W. von—History of Japanese colour-
prints. 1910.

MINOR ARTS.

Bock, Friedrich—Geschichte der liturgischen
Gewänder des Mittelalters. 3 v. 1859.

Bond, Francis—Wood carving in English
churches. v. 1, Misericords. 1910.

Dreger, Moriz—Künstlerische Entwicklung
der Weberei und Stickerei. 3 v. 1904.

Ferrari, Giulio—Il Ferro nell'arte italiano.
[1910?]

Ferrari, Giulio—Il legno nell'arte italiano.
[1910?]

Ferrari, Giulio—Lo stucco nell'arte italiano.
[1910?]

Forrer, R.—Römische und byzantische Sei-
den-Textilien aus dem Gräberfeld
von Achmim-Panopolis. 1891.

Hampe, Theodor—Katalog der Gewebe-
sammlung des Germanischen Museums.
Teil 1. 1897.

Huet, J. B.—La décoration au 18^e siècle.
n. d.

Lumet, Louis, and Rambosson, Yvanhoé—
Documents sur l'art décoratif français du
IX^e siècle au XIX^e. 8 v. in 4. 1910.

Morgan, J. P., coll.—Catalogue of the col-
lection of jewels and precious works of
art. 1910.

Pottier, Edmond—Douris and the painters of
Greek vases. 1909.

Sandier, Alex—Les cartons de la manufac-
ture nationale de Sèvres... 1910.

ANTIQUITIES.

Cave, H. W.—Ruined cities of Ceylon, Ed.
3. 1904. (Gift of Mr. H. H. Getty.)

Miller, W. M.—Egyptological researches
1904-1906. 2 v. 1906-1910. (Gift
of Mr. Martin A. Ryerson.)

Ward, W. H.—Seal cylinders of western
Asia. 1910. (Gift of Mr. Martin
A. Ryerson.)

TRAVEL.

Caine, W. S.—Picturesque India. Hand-
book. 1890.

Gruppé, C. P.—Holland as painted by C.
P. Gruppé. n. d.

Hichens, Robert—Holy Land. Guérin, illus.
1910.

Mason, Mrs. Caroline (Atwater)—Spell of
Italy. 1909. (Gift of Miss Ellen C.
Alexander.)

Maurel, André—La Sicile. 1911. (Gift
of Mr. Floyd R. Mecham.)

Peixotto, Ernest—Romantic California.
1910.

Shelley, H. C.—Inns and taverns of old
London. 1909.

AWARDS IN THE EXHIBITION OF ART CRAFTS

The Arthur Heun Prize of fifty dollars for the best exhibition of crafts work of original design, was awarded to Arthur J. Stone of Gardner, Mass., on a collection of silverware.

Two special Honorable Mentions were awarded as follows:

Pair of tapestry curtains, blue flowers and gold, on tobacco-color ground, by Albert Herter of New York.

Two embroidered panels for curtains, by Mrs. Hans Letz of Chicago.

The Alumni Association Honorable Mention was awarded to "Interior of a Child's Room," by Blanche L. Wight of Austin, for the best original scheme for interior decoration.

The Chicago Ceramic Art Association Exhibition received prizes presented by F. A. Aulich; A. H. Abbott & Co.; and Burley & Co.

The awards were as follows:

For the best two pieces of tableware by Margaret Hammond.

For a vase by M. Ellen Iglehart.

For an important single piece of work, a bowl by Lillian Foster.

AMERICAN PICTURES PAINTED ABROAD.

During the month of November a report reached the Director through the press, to the effect that he had condemned certain pictures sent from Paris to the Annual Exhibition of American Paintings. The statement was made that Mr. French considered the Paris representation "a blot on the show," and that he stated that the pictures invited from abroad would not have passed the jury here.

As this report was quite contrary to the facts, Mr. French replied briefly, stating that he had never made the observations attributed

to him; that no articles on the exhibition had been written by his authority; and that the Paris pictures constituted a very important and valuable part of the collection, the absence of which would seriously impair the exhibition. He further explained that the jury of selection was by no means a local one, so that the allegation that the pictures chosen by the jury were selected by local prejudice could have no foundation in fact. He explained the method of inviting the work from Paris, and closed with a list of the pictures painted abroad which had, up to that date, (November 24), been purchased or honored with prizes. The list was as follows: "The Idlers," by Karl Anderson; "The Departure," by Henry S. Hubbell; "Chess Players," by Walter MacEwen; "The Flight into Egypt," by Henry O. Tanner; "Christmas Eve," by Harry Van der Weyden; and "Canal in Venice," by Oliver Dennett Grover.

In closing, Mr. French expressed the greatest respect for the works of the American artists living abroad, and regretted that he had been so grossly misreported.

The building of the central monumental staircase has progressed satisfactorily in the past three months, the steel work being practically complete and the frame work for the staircases in place. The new office building, at the northeast corner of the main structure, is also nearing completion, though as yet no date for occupation has been determined.

The Scammon Lectures, delivered last year by Will H. Low, have been published in complete book form, fully illustrated, by Charles Scribner's Sons. The title given to the volume is "A Painter's Progress."

FRANK W. BENSON — *A RAINY DAY*

Purchased by the Friends of American Art for the permanent collection of the Art Institute of Chicago, 1910

NOTES.

The Art Institute has received visits during the past three months from a number of distinguished artists from other cities. Joseph Pennell, who remained in the city for several weeks and made a number of etchings here, lectured to the students and the Chicago Society of Etchers, and was informally entertained by the Men's Life Class Association. Mr. Henry W. Ranger, the landscape painter, visited the American Artists' exhibition in October. Messrs. Graffy and Anschutz, of

the Pennsylvania Academy of the Fine Arts, also came for the exhibition, with a view to inviting works for the Philadelphia exhibition. Mr. Harrison S. Morris came on a similar errand, and invited a few works for the American Exhibit in Rome next year. Other painters who came during the autumn show were Thomas Moran, Frederick Ballard Williams, Elliott Dangerfield, and William Parshall. Mr. George Gray Barnard, the sculptor, remained in the city a few days, and expressed enthusiasm over the growth and strength of the school.

An exhibition of work from the Royal College of Art, South Kensington, London, is to be shown during the month of February, at the same time with the Exhibition of Works by Chicago Artists. Drawings and designs of various sorts will be included, and the exhibition will afford an opportunity to study the results, and through these the methods, of this famous English school.

The collection is lent to be exhibited in America for one year by the British Board of Education. As the Royal College is the art school maintained by the British Government, these examples of the different courses should have a special interest for our art-instructors and art students.

The students of the Royal College of Art are scholarship students. If an applicant passes the severe entrance examinations, the Government then receives him and pays him a salary during a four years course. There are frequent tests and examinations for promotion. Travelling scholarships provide means for study in Italy and elsewhere. Students in the School of Architecture and the School of Decoration make careful drawings and studies in full color from historic monuments, of which examples will be exhibited in this collection.

The exhibition covers the departments of mural painting, etching, sculpture and decorative design.

The models recently submitted in Berlin for the Goethe monument to be erected in Chicago are to be exhibited here about the middle of January. They will probably be installed in Room 16. This competition was a very important one, participated in by leading German sculptors and architects, and the models should prove of interest.

The models to be exhibited are the result of an international competition, held by the Goethe Monument Association of Chicago, participated in by the following artists:

Albert Jaegers,	-	New York,
Hans Schuler,	-	Baltimore,
Prof. Hugo Lederer,	Berlin,	
Prof. Cipri Adolph Bermann,	Munich,	
Prof. Hermann Hahn,	Munich,	
Prof. Hubert Netzer,	Munich,	
Anton Hanak,	-	Vienna,
Othmar Schimkowitz	-	Vienna,
Prof. George B. Wrba,	-	Dresden,

They were first exhibited at the Royal Academy of Arts, in the City of Berlin, on the 15th day of September, 1910. It was there that the jury met, composed of the following gentlemen:

Ferdinand von Miller, Director of the Royal Academy of Arts at Munich (Sculptor.)
Louis Tuailion, Berlin (Sculptor.)
Karl Bitter, New York (Sculptor.)
Prof. F. A. Ohmann, Vienna (Architect.)
Harry Rubens, Chicago (Representative of the Monument Association.)

The jury by its unanimous verdict awarded the prize to the model of Prof. Hermann Hahn, of Munich.

The drawings prepared for the Commercial Club, showing the Burnham plan for the beautification of Chicago, have been returned from the exhibition at Dusseldorf, and are installed in Room 46, next to the Antiquarian Collection.

Mr. Ralph Clarkson has been in Washington, D. C., for the month of December, engaged in painting portraits. His classes in the school have been instructed by Miss Martha S. Baker during his absence.

Mr. Kenyon Cox has engaged to deliver the Scammon Lectures for 1911. The announcement will be found on page 41.

AMERICAN ART.
A SELECTED BIBLIOGRAPHY.

This bibliography does not include periodical literature, a selected list of which will be published in a later issue of the Bulletin. Works starred are not in the Ryerson Library.

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LIST OF AMERICAN ARTISTS (Deceased).
Whose works might well be included in a historical series in the
Art Institute collection.

Prepared for the Friends of American Art by
Wm. M. R. French, December, 1910:

Copley, John Singleton,	-	-	1737-1815
West, Benjamin,	-	-	1788-1820
Peale, Charles Wilson,	-	-	1741-1827
Stuart, Gilbert,	-	-	1755-1828
Trumbull, John,	-	-	1756-1843
Vanderlyn, John,	-	-	1776-1852
Peale, Rembrandt,	-	-	1778-1860
Allston, Washington,	-	-	1779-1807
Alexander, Francis,	-	-	1779-1843
Sully, Thomas,	-	-	1783-1872
Harding, Chester,	-	-	1792-1866
Doughty, Thomas,	-	-	1793-1856
Leslie, Charles Robert,	-	-	1794-1859
Durand, Asher Brown,	-	-	1796-1896
Inman, Henry,	-	-	1801-1846
Cole, Thomas,	-	-	1801-1848
Mount, William S.,	-	-	1806-1868
Page, William,	-	-	1811-1885
Casilear, John W.,	-	-	1811-1883
Huntington, Daniel,	-	-	1816-1906
Kensett, John Frederick,	-	-	1818-1872
Whitridge, Worthington,	-	-	1820-1910
Fuller, George,	-	-	1822-1897
Gifford, Sanford R.,	-	-	1823-1880
Hunt, William Morris,	-	-	1824-1879
Johnson, Eastman,	-	-	1824-1906
Inness, George,	-	-	1825-1894
Church, Frederick E.,	-	-	1826-1900
McEntee, Jervis,	-	-	1828-1891
Bierstadt, Albert,	-	-	1829-1902
Whistler, J. A. McNeill,	-	-	1834-1903
LaFarge, John,	-	-	1835-1910
Wyant, Alexander,	-	-	1836-1892
Martin, Homer D.,	-	-	1836-1897
Homer, Winslow,	-	-	1836-1940
Shirlaw, Waiter,	-	-	1838-1909
Blum, Robert,	-	-	1857-1903

LIBRARY ATTENDANCE.

During the three months ending November 30, 1910, the number of visitors at the Ryerson Library was:

	Sept.	Oct.	Nov.
Students,	1,598	4,855	5,382
Visitors,	1,369	1,290	1,403
Consulting visitors,	837	969	975
	3,804	7,114	7,760

Total, September, October and November, 18,678.

Last year, 1909, during the same months, the total attendance was 16,361.

LECTURE ATTENDANCE.

Lectures and other entertainments in Fullerton Memorial Hall from September 1 to November 30, 1910:

18 lectures to members and students,	-	-	3,096
8 lectures to students,	-	-	2,561
39 other lectures and meetings,	-	-	13,215
1 concert,	-	-	450
75 audiences, total attendance,	-	-	20,746

SCHOOL ATTENDANCE.

In the school the attendance for the year has been as follows:

	Men	Women	Total
Day school,	332	462	794
Saturday school,	91	172	263
Evening school,	473	106	579
Special classes,	9	164	173
Totals,	905	904	1,809
Students belonging to two departments,	8	33	41
Corrected total,	897	871	1,768
Corrected total last year,	-	-	1,558
Increase,	-	-	210

MUSEUM ATTENDANCE.

The number of visitors at the Museum during the three months ending November 30, 1910, is shown by the following table:

13 Sundays,	-	-	48,342
28 other free days,	-	-	105,894
50 pay days,	-	-	21,820
91 days,	-	-	176,056

The average attendance has been:

Sundays,	-	-	3,711
Other free days,	-	-	3,782
Pay days,	-	-	438

The attendance during the same period last year was 173,615, showing an increase of 2,441.

**THE ART INSTITUTE OF CHICAGO
A MUSEUM OF FINE ARTS, AND SCHOOL OF
DRAWING, PAINTING, ETC.
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The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

BULLETIN

The Bulletin is issued quarterly in October, January, April, July. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application, to any other friend of the Art Institute.

CATALOGUES, ETC., FOR SALE

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	15c.
262 pages - - - - -	15c.
Same, illustrated Edition - - - - -	25c.
Catalogue of the Nickerson Collection	25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art - - - - -	50c.
Part II. Early Greek Sculpture, cont'd. 50c.	
Catalogue of Current Exhibitions, usually 10c.	
The Scammon Lectures of 1904, The Interdependence of the Arts of Design, Russell Sturgis - - - - -	\$1.75
The Human Figure, Drawing and Construction, with many illustrations, John H. Vanderpoel - - - - -	\$2.00

LIBRARY

The Ryerson Library, containing about 7,000 volumes, wholly on Art, Archaeology, and Architecture, is open every day except Sundays and holidays. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

MUSEUM GUIDES

Application for guides to the collections may be made to the Director. No charge to members of the Art Institute or teachers of Chicago public schools. On Thursdays at 3 visitors are conducted through the galleries free.

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Requests for permits to copy and to photograph in the Museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

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The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

